

251
BOB D. LITTERELL

KURT GILLMANN



MELODIE OP. 10~

ARABESKE OP. 15

WALZER OP. 25~

FÜR

HARFE



JUL. HEINR. ZIMMERMANN

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W A L Z E R

Kurt Gillmann, Op. 25.

Sehr belebt.
(Presto.)

Harfe.

f *mf*

Presto.

mf zurückhaltend *rit.* *ff*

Ruhig. Lento.

p

zögernd

f *L.H.* *R.H.* *L.H.*

First system of musical notation. Treble and bass staves. Treble staff has a crescendo marking (*cresc.*) and a dynamic marking *f* with the instruction *breiter werden*. The bass staff has a crescendo marking (*cresc.*).

Second system of musical notation. Treble and bass staves. Treble staff has a dynamic marking *ff* with the instruction *brillante*, a *rit.* marking, a dynamic marking *ff* with the instruction *Breit*, and a *p* marking with a *rit.* marking. The bass staff has a *p* marking.

Third system of musical notation. Treble and bass staves. Treble staff has a *rit.* marking, a *ppp* marking, and a *ppp* marking. The bass staff has a *ppp* marking. There are also markings for *(G#)* and *(D#)*.

Fourth system of musical notation. Treble and bass staves. Treble staff has a dynamic marking *mf* with the instruction *sensibilmente*, a *pp* marking, and a *pp* marking. The bass staff has a *pp* marking. There is also a marking for *arpeggio*.

Fifth system of musical notation. Treble and bass staves. Treble staff has a *R.H.* marking. The bass staff has a *R.H.* marking.

Sixth system of musical notation. Treble and bass staves. Treble staff has a *rit.* marking. The bass staff has a *rit.* marking.

First system of musical notation. Treble and bass staves. Treble staff has a *pp* dynamic marking. Bass staff has a *mf* dynamic marking and the tempo marking *a tempo*. The key signature has three flats.

Second system of musical notation. Treble and bass staves. Treble staff has a *pp* dynamic marking. Bass staff has a *p* dynamic marking. The key signature has three flats.

Third system of musical notation. Treble and bass staves. Treble staff has a *pp* dynamic marking. Bass staff has a *p* dynamic marking. The key signature has three flats.

Fourth system of musical notation. Treble and bass staves. Treble staff has a *8^{va}* marking and the tempo marking *Lento.*. Bass staff has a *L.H. (abdämpfen)* marking and the tempo marking *zögernd*. The key signature has three flats.

Fifth system of musical notation. Treble and bass staves. Treble staff has a *f* dynamic marking and the marking *L.H.*. Bass staff has a *p* dynamic marking. The key signature has three flats.

Sixth system of musical notation. Treble and bass staves. Treble staff has a *4* marking. Bass staff has a *L.H. R.H.* marking and the marking *cresc.*. The key signature has three flats.

First system of musical notation. The right hand features a melodic line with a five-fingered scale-like passage marked with a '5' and a slur. The left hand provides a harmonic accompaniment. Dynamics include *f* *breiter werden* and *ff* *brillante*.

Second system of musical notation. The right hand continues with a melodic line, featuring a *rit.* (ritardando) marking. The left hand has a *ff* *Breit* (broad) marking. A *p rit.* (piano ritardando) marking appears in the right hand towards the end of the system.

Third system of musical notation. The right hand has a *p* (piano) marking and a *(G#)* marking. The left hand has a *p* marking. The system concludes with a *sentimento* marking and a *p* marking in the right hand, with *R.H.* (Right Hand) indicated for the final notes.

Fourth system of musical notation. The right hand has a *mf* (mezzo-forte) marking. The left hand has a *p* (piano) marking. A second ending bracket with a '2' is shown in the right hand.

Fifth system of musical notation. The right hand has a *rit.* (ritardando) marking. The left hand has a *p* (piano) marking. The system concludes with an *a tempo* marking.

Sixth system of musical notation. The right hand has a *mf* (mezzo-forte) marking. The left hand has a *p* (piano) marking. The system concludes with a *p subito* (piano subito) marking and a *f* (forte) marking.

The musical score consists of seven systems of staves. The first system begins with a piano (*p*) dynamic. The second system includes a second ending bracket. The third system features a *rit.* (ritardando) marking followed by *a tempo*. The fourth system ends with a *dim.* (diminuendo) marking. The fifth system starts with *p subito* (piano subito), followed by *rit.*, and then a section marked *Sehr belebt.* (Very lively) with a forte (*f*) dynamic and complex rhythmic patterns including triplets and sextuplets. The sixth system begins with a mezzo-forte (*mf*) dynamic, followed by a section marked *mf zurückhaltend* (mezzo-forte restrained), and ends with a *rit.* marking. The seventh system starts with a *Presto.* tempo marking and a fortissimo (*ff*) dynamic, followed by a section marked *Ruhig.* (Calm) and ending with a *rit.* marking.

Lento.

p

zögernd

f L. H.

R. H.

L. H.

cresc.

f breiter werden

ff brillante

5

ff Breit.

rit.

p

R. H.

L. H.

R. H.

L. H.

Prestissimo (stretto)

f

f

8



Harfe solo.

Alberstoetter, Carl. Drei kl. Vortragstücke.
op. 4. Romanze
op. 5. Marsch
op. 6. Tokkata

Chopin, Fr. Werke bearb. von Wilh. Posse.
— Fantasie Impromptu Op. 66
— Mazurka, Op. 24 No. 1
— Etude (Ges dur), Op. 10 No. 5
— Etude (Es dur), Op. 10 No. 11
— Etude (As dur), Op. 25 No. 1

Dizi, F. Sonate Pastorale
Grande Sonate
Neue, von W. Posse revidierte Ausgabe.

Ferroni, Vincenzo. op. 60. Zéphyr et la Nymphe. Scherzo

Holy, Alfred. op. 12. Drei kleine Stücke.
a) Notturmo } (Orgel ad libit.)
b) Ständchen }
c) Canzonette }

Huber, Walter. op. 5. Andante religioso
— op. 12. Valse lente

Kastner, Alfred. op. 10. Deux morceaux faciles (sans pedales)
— op. 12. Zwei Stücke
a) Souvenir. b) Arabesque.
— Deux Esquisses (Mélancolie. Joie) ..

Kunze, Hugo.
— op. 5 No. 1. Fantasie helvetica
— op. 5 No. 2. Stille Nacht, heilige Nacht. Fantasie
— op. 5 No. 3. Fantasie über „Die letzte Rose“

Liszt, Franz. Liebesträume. Drei Notturnos, bearbeitet von Wilh. Posse..
— Consolations, bearbeitet von Wilh. Posse

Magistretti, L. M. Das Harfenisten Konzert-Programm. Bearbeitung alter Meisterstücke.

No. 1. Rossi, Mich. Angelo. Andantino Allegro

No. 2. Scarlatti, Domenico. Bourrée

No. 3. Bach, J. S. Allemande

No. 4. Bach, J. S. Gavotte

No. 5. Händel, G. F. Courante ..

No. 6. Händel, G. F. Passacaglia

No. 7. Zipoli, D. Corrente

No. 8. Daquin, C. Lecoucou ...

No. 9. Galuppi, B. Giga

No. 10. Paradisi, P. D. Toccata .

No. 11. Rolfe, J. H. Allegro Presto

No. 12. Grazioli, G. B. Moderato

Oberthür, Charles. Meine Ruh' ist hin,
Musikal. Illustration. (Goethes Faust)

Poenitz, Franz.

— op. 68. Klänge aus der Alhambra
— op. 76. Adventklänge. Präludium
— op. 77 No. 1. Abendfrieden
— op. 77 No. 2. Nocturno
— op. 78. Maskenscherz. Salonstück ..

Posse, Wilhelm. Mazurka

— Tarantelle

— Improvisationen

— Zwei Walzer, No. 1 (As moll), No. 2 (Es dur)

— Sechs kleine Stücke

No. 1. Neckerei. No. 2. Nachtstück. No. 3. Träumerei. No. 4. Gavotte. No. 5. Lied ohne Worte. No. 6. Kleiner Marsch.

— Acht große Konzert-Etuden.

No. 1, 2, 3, 4, 5, 6, 7, 8.

— Drei Etuden. No. 1, 2, 3.

— Variationen üb. d. Karneval von Venedig

— Thema mit Variationen

Siehe auch unter Chopin und Liszt.

Schüecker, Edmund. op. 28. Legende .

— op. 35. Fantasio appassionato

— op. 36. Sechs Virtuosen-Etuden

— op. 37. Elisabeth Gavotte

— op. 38. Barcarole

— op. 41. Henrica. Nocturno

Snoer, Johannes. op. 51. Fantasie über

das Niederländische Volkslied „Wien

Neerlandsch bloed“

— op. 52. Zwei leichte Salonstücke.

a) Capriccio marcial

b) Capriccio melodieux

— Vier leichte Vortragsstücke.

op. 102. Romance

op. 103. Nocturne

op. 104. Capriccio musical und Inter-

mezzo

op. 105. Konzertwalzer

— op. 106. Im Walde. Fünf leichte Stücke

zum Konzert- und Solovortrag.

No. 1. Morgenstimmung

No. 2. Waldesrauschen

No. 3. Am Bach

No. 4. Elfenfanz

No. 5. Abendlied

Spohr, L. op. 36. Variations sur l'air „Je

suis encore dans mon printemps“ .

Revidiert von W. Posse.

Stahl, Ernst. op. 41. Les Adieux (Abschied)

— op. 42. Serenade

— op. 50. An der Quelle. Salonstück ..

— op. 56. Marguerite. Gavotte

Tedeschi, L. M.

— op. 31. Marionetta. Humoreske

— op. 32. Pattuglia Spagnuola

— op. 34. Suite

— op. 36. Al Ruscello. Studio di Concerto

— op. 37. Etude Impromptu

— op. 42. Angelus

— op. 43. Presque rien

— op. 44. Anacreontica

— op. 45. Idillio

— op. 47. Chiarafonte

Theumann, M.

— op. 7/8. Deux pièces: Douleur,
Resignation

— op. 9. Rêve d'une Mazurka

— op. 10. Cantique d'amour

— op. 11. Fantaisie sur quatre thèmes russes

— Rhapsodie hongroise

Trneček, Hans.

— op. 7. Schubert-Fantasie

— op. 30. Novelette

— op. 43. Moldau. Symphonische Dichtung

von Fr. Smetana. Transkription ..

— op. 73. Variationen üb. ein lustig. Thema

— op. 74. Erste Rhapsodie

— op. 75. Dalibor. Oper v. Fr. Smetana.

Fantasie

— op. 76. Die verkaufte Braut. Oper von

Fr. Smetana. Fantasie und Sextett

Verdalle, Gabriel.

— op. 1. Andante religioso.

— op. 2. l'Oiseau-Mouche

— op. 3. Petite Marche

— op. 4. Aubade

— op. 5. Sérénade

— op. 6. Romance sans paroles

— op. 7. Adagio ..

— op. 8. Valse caprice

— op. 9. Mazurka

— op. 10. Barcarole

— op. 19. Valse lente

— op. 23. Saltarelle

— op. 27. Sevillana

— op. 33. Invocation

— op. 34. Doux songe

— op. 39. Lucciola

— op. 40. Danse slave

— op. 41. Légende bretonne

— op. 42. Remembrance

— op. 43. Recueillement

— op. 45. Childish march

— op. 46. Leggenda d'amore

— op. 67. Primavera

— op. 73. Badinage

— op. 76. Amoroso

— op. 79. Berceuse

— op. 87. Scherzetto

— op. 89. Impromptu

— Capricciosa

— On the Lake

— Quatrième Air de Ballet

— A Capri. Tarantelle

— 2^{me} Impromptu

Zabel, Albert. Drei große Konzert-Etuden.

No. 1, 2, 3

Zingel, Rud. Ew. Hymne

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